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places along the side walls, then the amkl msta are summoned; they sit on either side of the door waiting with awe and expectation for the wonders which are to be unfolded to them. It is a very solemn proceeding, no noise or laughter, the a nipotlam presiding to see that there is no infraction of any of the rules. Hump-back Tommy has seen an a nipotlam kill amm man for copulating with a kusiut woman on this night, which is known as niam axh m. The altai a, one of the nunusi m , sings a few bars of a song to inform the kukusiut which song is to be sung, then they all sing it and the person whose song is being used dances, the amkl msta do not x try to sing because it is none of their business. One song after another mk is sung, the ceremony often lasting until near dawn. The alk s stand near the door and repeating and answering remarks made kk by the a nipotlam. When as many songs have been given as the nunusi m desire a little food is given to the amkl msta and they are told to retire. Then the kukusiut eat, after which a nipotlam rises to speak; he thanks them for their good behaviour during the ceremony and begs them never to forget their fathers's smaiusta, adding whatever good advice he thinks necessary. Then he speaks to one of the men present, "I want your boy to be initiated to-morrow". The father agrees by saying, "All right, I will see to it that he has a little food." If the man is poor only a little food will be used, because all that is necessary is for enough food to be eaten to stain the lips. In the old days it would be only a gray-haired man who could be initiated, but one of his relatives would provide the necessary food. After the a nipotlam's speech the people disperse.

During the following day two enclosures are built in each of the back corners of X's house, these are regarded as rooms and are called qlusta, the name applied to the room opening from the rear of the house. XX X Towards dusk the alk goes around the village crying out, "Measure your heads, kukusiut". This means xx "Come to try on the masks which are to be worn", but the amkl msta do not understand. They go to X's house, try on the masks, and arrange who is to wear which, then those who are to xxxxxxxx

represent H mh m lotla and his brothers conceal themselves in one of the qlustas, while the various men who are alhotla, ol , or noltc sta remain in the others. Their duty is to watch in case anyone wearing a mask should fall, lose his mask, or meet with any other disaster, when they are to rush out yelling, thus terrifying the amkl msta into hurriedly leaving and glossing over the disaster. When the preparations are complete the amkl msta are summoned and as before sit near the door. Four orfive kusiuts seated beside the fire beat time and from the qlusta emerges a figure wearing the mask that represents H mh m lotla. He dances around the fire sunwise, revolving sunwise as he does so, and calls out, "I am H mh m lotla, on whom the siut continually call." Then he stands in the centre of the space behind the fire, holding in his hand a stick which has just been given to him, and which is decorated with moq and iqw with a tuft of swan's feathers on the top and middle. There is more beating of time and Hemcua emerges, dances around the fire as his predecessor has done, announces his name, and takes up a position on H mh m lotla's right. To the accompaniment of more beting there next comes Anulikwuzait, wearing a mask representing a woman. She too dances around the fire, and stands on H mh m lotla's left, but instead of maintaining this position she constantly moves around the house, now here, now there, talking at intervals to the amkl msta, assuring them that the figure is H mh m lotla, or whomever it may be that she points out to them. She continues a running fire of comments throughout the ceremony. One after the other Omqomkilika, Aim lotla, Qomcua, Qlwahoa, Kulilias, Atma q, and Klitcapliwhana emerge from the qlusta, dance round the fire, stating their respective names, and take up their stations alternately to right and left of H mh m lotla, while Anulikwuzait adds comments and assures the amkl msta that these are the powerful siut. Kulilias does not remain inhis position, instead goes at intervals to different parts of the house performing his evile dance. Atm q too moves around, hopping quickly and poking his head forward in imitation of the movements of a kingfisher. When all the figures are

in position beside him Hxwxk H mh m lotla begins to humm in a loud tone of voice, (1) "iiiiiiii" and "eoaoaoeoaoaoao" at the same time revolving on himself sunwise. Then he begins to sing, continuing his revolutions, until the completion of four circles. Meanwhile Anulikwnzait tells the amkl mata, "That is the way he sings up above, look at him, that is what he does in his own home." The song describes the original coming to the earth of Hxwxk H mh m lotla. At this stage of the proceedings the amkl mata are excluded, though sometimes a few are allowed to be present to watch the concluding rites. Numuh mlaix stands up and says, "I am going to throw the lulusta into the fire, they are too strong for me." She dances while the masks are taken, two at a time, carried around the fire, and cast into it. This is done to return the siut to Nusmata, whence they had been summoned. When this has been done the kukusiut disperse.

1014 A business meeting of stalt m s is known as anunuq (3) n, or pak (4) n, or a ulihes, the last name meaning, "those that are chosen", i.e. the stalt m s. Pak n is the name most commonly used at the present time. A stalt m wishing to call a meeting of his brother stalt m s sends a messenger, who is always a stalt m , (in Balla Coola this position is held at the presenttime by Qwax) who notifies each stalt m quietly and individually. One by one they slip away unobserved from the other people to meet at the secret (5) metting place, such as the ledge over the waterfall behing the village of Qomkotz. Many matters are discussed at such a meeting, it was at such that the Kimsquit stalt m s decided (6) that Jim Pollard should replace his inefficient elder brother as head stalt m of Kimsquit. (7) One September Jim Pollard's father summoned the stalt m s to askx their permission for his son, Kamatz akz, to become an alhotla. This is a necessary preliminary to anyone obtaining a kusiut name, and XXXXXXXXXXXXXXXX is done in all cases.

1014 The following account of an alhotla ceremonial is based on that performed by JimX Pollard's brother, Kamatz akz, but may be considered typical of the Kimsquit ceremonial. It will be convenient m to speak of Kamatz akz as X.

In September X's father summoned the stalt m s to ask their assent for the initiation of his son. They gathered at the secret meeting-place where the matter was discussed under the presidency of the A nipotlam as representative of Anulikwuzait. Those in favour of X stated their views, as did those contrary minded, and often some influential stalt m was asked to give an opinion. Finally the consensus of opinion, as expressed by those who had spokem, no attention was paid to the silent members, was that X should be initiated. The son hmai was then asked whether he knew anything to X's discredit. The son hmai is an amkl msta who acts as spy for the kukusiut: he is told a certain amount of the secret ritual, and is deputed to listen to casual talk among the amkl msta, if he should hear any of the latter talking of what they know about kusiut matters he at once informs the A nipotlam. In such a case the stalt m s are at once called together, irrespective of the time of year, and the rash youth is made an a kw la. On this occasion the son hmai knew nothing against X, accordingly he was asked to withdrawx as there must be no spectators of the first part of the initiation. Two men were sent from the assembly to X, whom they lured to a secluded spot on some pretext, then they seized him and carried him, struggling in fear, to the spot where the stalt m s were gathered. I do not know the site of this meeting-place at Kimsquit, but the one at Bella Coola was on a ledge above a waterfall, a most weird and awe-inspiring place at any time. The effect on a youth carried to such a spot, and finding the stalt m s there assembled must have been prodigious. The stalt m s present give him general instructions, while the alhotlas present teach him in great detail how he is to dance, to growl, to howl, and to bite. This teaching often occupies a considerable period, at the conclusion of which the gathering disperses.

That night there is heard a continuous whistling, aiy lhilaxha. This is produced by small whistles carried by four men who throughout the night range the forests and

~~mountains~~ within ear-shot of the village. By bending their heads up and down they ~~are~~ were able to increase the weirdness of the sound. The four travel led in single file, the leader whistled, and when his breath ~~is~~ was nearly exhausted he pressed the hand of the second man, who starts whistled forthwith, while the original leader drops led to the rear. As the second becomes a exhausted he signals led in the same way to the third, and so on; in this way the whistling ~~is~~ was continuous, and the ~~ankl mata~~ uninitiated ~~are led to believe~~ convinced that it ~~cannot~~ could be caused by mortals, ~~should an ankl mata~~ meet the four they would ~~at once~~ killed him, ~~unless he should be the son of a stalt~~ or make ~~in which case they would take~~ him prisoner, keeping him out of sight until he could be ~~made a stalt, that is an~~ initiated into the ranks of the kusiut. Towards dawn, ~~which is told by the stars,~~ a ~~man~~ herald went ~~goes~~ through the village crying loudly: "Get up, you young men! Get up all ~~of~~ ye people! ~~the young man, the stalt m's son, has had something strange come upon him, he is a stalt.~~ Something strange has come upon him." ~~The actual meaning of this last word is "One who has put his foot on the muskasiuba", in other words, one who has drawn near the holding-place of the kusiut ceremonial.~~ The uninitiated were expelled and the kukusiut assemble in X's house where he ~~is~~ was acting as if demented, biting any of those assembled whom he likes, released with the exception of other cannibals, at intervals ~~scratches, Breakers of taboo~~ those who have ~~taboo~~ patrons are hosts. those who have not ~~taboo~~ members of the society ~~of~~, and ~~malleists~~. Meanwhile the ~~ankl mata~~ women remain in their bed-rooms, and are told that if they dare to look out ~~the youth~~ X. will smell them, come and bite them, causing ~~their~~ death. ~~Further they are told that if an ankl mata should dare go near the house where the stalt is, his manhood would be attracted to~~ by that of the kukusiut, ~~and he would die; this is firmly believed, probably because some ankl mata once ventured too near the sect of the mysteries and were killed by the kukusiut for their rashness.~~ At intervals during the morning, X. went ~~goes~~ around to the other houses, naked and savage, ~~biting~~ jumping at everyone ~~those whom~~ he sees; the uninitiated ~~ankl mata~~ are hid in the bed-rooms, but it is ~~probable that they~~ peeked out, and certainly hear his growlings and the shrieks of mock terror with which the others greet his bites, or ~~and threats to devour~~. The kukusiut told the uninitiated ~~ankl mata~~ when it was safe for them to leave their hiding-places for necessary purposes.

About midday X returns to his house where a large number of ~~the~~ kukusiut had

assembled. X's father and the a nipotlam make the necessary arrangements, and at this time a bear skin is thrown over X in spite of his frantic struggling and biting. When he has quieted down another struggle takes place, ending in a mos collar, to which a rope is fastened, being thrust upon him. This is to fasten him to this earth, because long ago alhotlas often went to the mysterious regions aloft whence they never returned, and it was said that they had eaten themselves. Towards dusk two lads slip away quietly up the mountainside. At sunset all the kukusiut are on the sidewalk outside the houses with the pinioned alhotla, X, among them. At a signal from one of the leading men they all shriek out "Ye " very loudly, and at the same time X slips out of the collar and hides himself in a drum, with the assistance of those surrounding him but without any amkl msta who may be peering from a distance being able to see what is taking place. The drum is then carried back to X's house. The two lads far up the mountain hear the loud call and a few minutes later begin to growl, imitating the noise which ~~xxx~~ X had been making all day. To the amkl msta this appears to be proof that he has gone aloft, if anyone of them should even think of questioning this. In answer to the growling from the mountain any kusiut with a loud voice cries out, "Go aloft on the right road, your a kw l power will guide you, but do not stir from the narrow path." Then all the kukusiut go from house to house crying and wailing (I was told that this was in Kimsquit only, not in Bella Coola), remembering the alhotlas who do not return, and of course increasing the fear of the unknown among the amkl msta.

Then the kukusiut return to X's house, where the a nipotlam addresses them, asking everyone to ke p quiet because ~~xxx~~ X is in Nusqwalwhaista and all must listen for his return, which may be at any time. The man who carries the rope from which X escaped dances once, without singing, after which complete silence reigns, except when the a nipotlam makes a few remarks suitable to the occasion. Late at night the kukusiut disperse. This nightX is known as nuxstimut. Garbled reports of the proceeding reach the amkl msta and they are suitable impressed at the waiting for X by the all

powerful members of the community. The next night the alk agai summons the kukusiut, this time to "protest", that is to sit and watch over, the collar and rope which have been hung on the wall. Again there is little noise, nothing but the occasional admonitions of the a nipotlam, and now and then a h ip. Food is given, provided by X's father, and the gather at length disperses. On the following night any unimportant kusiut ceremonial can take place; X is carried to it hidden inside the drum, and listens without betraying his presence, because he is supposed to be absent in the mysterious upper regions. The following night another kukusiut gathering can take place, and henceforth there is some ceremony every night, because the kukusiut have recovered from the shock of X's sudden disappearance--------such is the belief of the amkl mata. Whenever the a nipotlam addresses the kukusiut he admonishes them to be on the look-out for X's return, because we do not know ~~xxxxxxxxxxxxxx~~ what siut has been doing to him. For about a month X remains hidden, sometimes concealed within the drum in his own house, at other times he absents himself goat hunting, and during this period he eats little or nothing.

When X's father has decided that his son has been long enough absent he tells the kukusiut that X will return on the following night; this announcement is always made at a qotl m. The arrangements are made for the elaborate ceremonial of the following day. That night several young men shave X's head in support of the story which he will tell of the high winds which prevail up above: in the old days the hair was singed off. Near dawn, estimated by the height of the tide or the stars, several kusiut climb quietly onto the roof of one of the houses, the one chosen the day before; first they whistle, then thump on the roof with their feet, and then utter the "wha, wha, wha" used by the albotla. The kukusiut sleeping inside know ~~xxxxxx~~ their house has been chosen for this part of thex ceremonial and are ready, the women utter the droning "aaaaaaaaaa", known as q naxkwu t , while the men rush out to capture the returning X. The listening amkl mata hear the sound of rusing footsteps on the roof, as if a

~~curtailed so that~~ the tide ~~is~~ favourable for the navigation of the craft. ~~Sometimes~~ ~~hours~~ Five hours is the usual time taken up. When in mid-stream the cry, "~~K~~" ~~is~~ again raised, ~~someone announces that the stolen~~ X. ~~had~~ again escaped! All this time ~~X is~~ he was hiding in or near the ~~town~~ village, and he now showed himself. Instantly the kukusiut left in the ~~town~~ neighbourhood set off in pursuit, those returning on the canoes hurried their passage, and all ~~set off~~ joined the chase ~~to capture X.~~ After a struggle they succeeded in bringing X., ~~captive back~~ to the village.

He acted ~~X is~~ like a demoniac ~~animal~~, struggling, kicking, ~~and~~ biting, ~~it is~~ as if he ~~had~~ were ~~become half~~ mad ~~through~~ on account of his adventures. His captors, a number of the strongest kukusiut, ~~try to persuade him~~ barely take a certain time to enter the various houses, ~~and they go no further than the~~ ~~threshold refusing~~ doors of one house after an other, They force him out, biting and raving. A skilful actor was able to impress the uninitiated, and of course he was supported by his captors. When every house has been visited X was carried back to his own house and the herald summoned all the kukusiut to assemble there to cure (1) him. The uninitiated were allowed to crowd near the door to watch ~~translated as cure, it is used of a doctor who successfully treats a patient, and~~ ~~the word laiki is a derivative.~~ The assumption was that X had the nature and instincts of an animal enter into him; if this ~~evil spirit~~, as it is called, could be driven out by beating time, ~~and~~ X. ~~accordingly~~ would be restored to sanity. ~~On one occasion Kiliap-liwhana went up above where he taught the siut this art, the first time they had known of it, and since then it has had a powerful effect on them.~~ Two kapa-l as, long thin sounding boards, had been previously prepared, as well as a number of birch sticks with which the kukusiut beat time. One man stood up to lead the orchestra, and the sticks rose and fell in unison with his movements; ~~the beating of the sticks is known as alaskata, and the "cure" is so men.~~ At first X prowled around the house, closely guarded by his attendants, but as the noise continued he gradually becomes quieter and at last consented to sit down in a certain spot with other ~~kukusiut~~ kukusiut closely arranged on either hand. ~~When the alaskata has sounded four times~~ After four sounds of beating, suddenly produced ~~they~~

(1) Uki, see page

~~1346~~

~~The~~ Mal-was

the head of an eagle, ~~or~~ wolf, or bear, according to his prerogative. ~~This is~~ his sä ipsta, ~~which has been~~ driven from him by the successful beating of stone ~~ek mem; whether it is an eagle or a wolf depends on whether X's ancestor who first became an alkotla was imbued with an eagle or a wolf.~~ The head had been carefully made by the carpenters, so that it coned ~~can~~ open its mouth, move its eyes, and give other signs of life. If it had been a wolf assistants concealed behind the row of kukusiut flanking X. waved ~~would have~~ to and fro a gigantic wolf tail, lending further reality to the performance. The sä ipsta vomited pieces of meat, presumably the pieces of human flesh which X. had devoured; in reality, ~~they were~~ small chunks of meat passed into the back of the head by ~~the~~ carpenters ~~who are~~ concealed behind the row of kukusiut. ~~As the meat is vomited X bites at it.~~ Everyone, including those who are working the alxaksta stand up and cry out "ye " four times. The sa lpsta is concealed on the fourth cry, ~~and it is assumed that it has returned aloft whence it came. With the disappearance of his sa lpsta X becomes quiet and apparently sane, and leaves the house.~~

All the kukusiut present sing a song, composed by the nunusi m previously, telling of the return of the sa lpsta to Kusqwalwhaista. Then an alk summons all the kukusiut to X's house, saying that he is going to tell of his adventures up above. When they have assembled the nunusi m sing the song describing what has happened to him, as if it were X speaking. This song they had composed previously, each nusi m making one or more tunes, ~~and~~ from which they selected the best. As the tune is sung over, the tzulk m adds the words, as if they were given to him by X and he was only fitting them into the tune: this appears to be the way in which all songs are composed, the nusi m who composes the tune does not fit the words, except perhaps an opening bar, kiuqta, to show the key, the tzulk m always adds the words. The song describes how strong was wind in Kusqwalwhaista, how I obtained a kw la nower from Sinunuk l a m, who was kind and turned me back to the land of the amkl matamalos. Sinunuk l a m is a siut dwelling above who caused the return to this earth of the first alkotla, and who is accordingly sung of by every alkotla. Then the people disperse.

On this night many kukusiut sleep in X's house, while a number of them remain awake to watch the tide as a means of estimating the time. About one and a half hours before dawn they waken everyone with their shouting, and X, accompanied by about twenty kukusiut, goes to the back of the village for the qilaniuk, the running song, so called because X runs. X, [illegible], in a wild and incoherent manner, of his adventures, and the listening nasi s at once expand this into a song, as if they had been able to compose it at once from his talk, of course they had previously made and practised the song. X then dashes off to some other spot, followed by the kukusiut, where the same song is repeated. This is done four times. Then X returns to his house where he is supposed to remain without sleeping until the next part of the ceremonial. To impress this on the small mind X visits every house in the village twice a night, he enters growling to make his presence known, but withdraws without doing any damage. If a door should be locked he breaks it down. This continues for four nights. Meanwhile a qagsse kate is built in his house, (this is the platform-like sleeping apartment built between the fire and the eluata) with its outer wall decorated with meaningless designs in ice , representing spider, lea, bear, or other creatures. After four nights the kukusiut go to X's house to soothe him, that is to make his lie down in the qagsse kate: I failed to collect the details of this ceremonial but presume it is done by means of the qagsse.

X remains in the qagsse kate for four days when the ceremony of hair kilit , washing, is performed. In the morning an ilk goes round to all the houses asking for nuklemplaat , grease extracted from the head of the sockeye salmon, in order to wash X, though in reality it is not used; this is merely a further deception practised on the small kids. The latter watch as the kukusiut carry X to the river in fights, kicks, and struggles, shrieking all the time, but is ducked and washed none the less. The washing and use of nuklemplaat restore him further towards sanity. X, always accompanied by his faithful guardians, then goes around from house to house announcing that he will sing that evening.

The kukusiut assemble in X's house and sometimes the small kids are invited to be

present. The former, led by the numusi n , sing a new song dealing with his adventures above, and with the driving out of the power which has been vested in him. While the song is being sung X dances in a wild but powerful manner. Then three numualut are sent out to ask for food from other houses, the persons which are always the sons of stalt n s, and they explain that they want good food because an effort is to be made to have X eat. Food is always given to them, eiaoium grease, dried meat, salmon and other luxuries. Meanwhile the voice presents are sent away, because no women may be present when an xtsmtsl eihotle eats his first food; since his first seizure X is supposed to have eaten nothing, and is very anxious an eihotle always take rule. When all is ready a powerful s ks l rubs his hands in the eiaoium grease, warms them at the fire and rubs them over X's face. Then he tries to give him food, but X only snaps at his fingers like a wolfish. The s ks l is not discouraged and tells the audience that presently he will be all right. Finally he persuades X to eat a little food, at which he calls out joyfully, "I have succeeded in making him eat"; this cry is echoed by all present and suitably impresses the naxl nats listening from the six other houses.

When X is able to eat food he is considered as being tolerably normal, but for the rest of the winetr ceremonial dance season must be safe-guarded with special precautions. He is never left alone, instead a number of numualut always accompany him as if to protect the naxl nats from X should his animal nature return. X goes to every potl n, but before doing so is given a little food in his own house, otherwise he would be famishing. When the naxl nats are present to see the masks X growls at intervals, and only the presence of his guarding ressources the naxl nats that he will not break out into fury and bite them. On every potl a X dances before the other numualut do so, giving a vigorous dance accompanied by growling and snarling, and always his four guardins remain beside him. One of my informants graphically described to me the terror with which he, when a young naxl nats, used to listen to the eihotle.

KUKUSIOT M

1937 A KUSIUT CEREMONIAL. On every yotl m night the amkl meta are given food and then sent away before the kukusiut eat. It xx is at this time that the a nipotlame, usually four in number, give good advice and words of wisdom to all. Likewise they discuss matters and decide that a certain man, let us call him X, shall give his dance, the dance being the one which he has hereditary privilege to perform. One of the a nipotlame rises, saying, "I hear siut above us, powerful siut is about to come." The other a nipotlame concur that they too hear it. Then the a nipotlam goes to X, informs hx him that the siut is for him, and it is agreed that he shall dance. None of the audience are told what ceremony he is going to perform, although many of them must be aware of which is his performance. That night four youths are sent out to use the whistles aiy lhilaxhe, they pr perform twice during the night, the amkl meta, who hear this sound know that it signifies that some siut is moving around and will probably come to someone. The following afternoon the ye x comes to X, whereupon the alk goes to every house informing all that something peculiar has come to X, no details are given. Many kukusiut go to his house.

That night X attends the a house of whoever is giving the kusiut ceremonial at the time. Immediately after the ritual has been completed the ye x whistle is heard four times, the amkl meta flee, and X stands up, saying to the siut whose voice is the ye x, "Please speak plainly, what you say, that shall I do." He repeats this four times, the women responding by their droning cry, a naxkwu t . The alk goes out and announces to all what is happening, including the members of X's family, it may be the first they know of the performance. All the kukusiut surround X and conduct him to every house in the village, he steps inside the doorway and repeats hisx remarks to the invisible siut, while the alk repeats his cry, all increasing the awe and mystification of the amkl meta. Then the ceremony is repeated, until every house has been visited twice. A third time he goes throughout the village, but now he carries in his hand a knife, from which it is understood that the siut impels himself to have his stomach cut. A second

time he does this, until every house has been visited four times in all. Then he returns to his own house where the carpenters assemble to make for him the necessary ye xs and other articles used in the proceedings. The xxx present ye x xxxx is my informant is the giant toad, matxq s, while another is a rabbit. During four days X does not leave his house, and for four days the carpenters work at their tasks. Each night the kukusiut gather in X's house x to sing a single song dealing with the knife itself and with the mysterious powers above.

On the fourth night all is ready. First the kukusiut xxxx enter X's house and take their seats, then,at a signal from the a nipotlam, two lads throw ashes on the fire, throwing the gathering into inky darkness. A cry is raised for the amkl mata to come and they are x guided to their places in the two corners near the doorway. For an hour nothing happens, the house is silent except for the occasional voice of a ye x and the clashing together of rock crystals, with, perhaps, the laboured breathing of the amkl mata who wonder what is to happen. Suddenly a kusiut with a powerful voice cries out four times, "anananai ", an expression capable of several interpretations. It is used as an ejaculation, "Oh", or "Dear me" as in pain or pity, in this case it is as if the surrounding siut were too strong for the speaker and he cries out in the agony of his soul. Resinous sticks have been prepared and the fire is hastily kindled into flame, the alhotlas growl x and snarl in their corners, and the amkl mata cower in theirs. X circles the fire four times, then takes up xxx xxxxx behind him. If preparations have been carefully made, and the greatest care is taken to ensure this, none but those taking part are able to see that X stands in a hole in which an assistant is in part concealed, with head and shoulders in the hole and legs extended on the floor in front, to the majority of the audience, and especially to the amkl mata near the door, it appears as if X were sitting with legs outstretched before him. Then a nipotlam rises and calls in the xxx of xxxxxxx, using the xxxxx name of the x-kumx (a skull x) and the man, in some mysterious way, comes forward and hops. The spirit is put into his

hand X and the youth makes a fire cut in X's stomach, at out fall the entrails quivering and shaking, and X falls back as if killed. No one is able to perceive that the X "stomach" cut is really of dog skin stretched over a copper frame and filled with the intestines of some animal which are made to quiver and shake by means of a pump operated by an assistant.

As soon as X falls two e soka mount guard over the door and refuse egress to any kukuait, they likewise make any kukuait who should dare to sleep. It seems probable that these two do not understand the actual method of deception, but realise that some is being practised and join with the kukuaiut to deceive the anal mata. However this may be the two stand armed and warn the kukuaiut that if X is not restored to life before dawn all the kukuaiut will be killed. After about an hour the youth who did the cutting passes around the fire sunwise and views his work. Then the anal mata likewise are invited to see, they too circle the fire sunwise: they are divided into four groups so that the fire is circled four times. Two old women take part in the ritual, each singing one old song, describing how siut entered X and made him unnatural. Presently various kukuaiut, both men and women, project their ye xe into X. When siut enters into a kukuait and he dances the voice of his ye x, made by a whistle operated by an accomplice, is heard, but seldom are the ye xe made manifest as in this case. A man will enter the house backwards, followed at a short distance by the ye x which is fastened to its owner by a cord which is invisible as it is drawn over the dark floor of the house illuminated only by the flickering fire-light in the centre. One after the other ye xe are given to X to strengthen him. Towards dawn it is time for the strongest ye x, that of the giant toad, matay e, to be given to X. A certain man, T n t, has his power embodied in the matay e, which is also known as his whunaitua, and is able to summon it from his nuskasiusta. All hear the voice of the toad, gradually it draws nearer, and finally hops into the house, this is arranged by means of concealed strings. It goes to X and bends forward four times over him. The wound can be seen gradually closing (more

concealed within] and then the little boys of the ceremonial men, apparently Z, begin to sing, then the fourth time, and the third, the remaining [illegible] is due to the noise. One by one these [illegible] are being gradually [illegible] and dear sleep from him, restoring them to themselves. Z is gradually becoming stronger, he moves his fingers to and fro and sings in a feeble voice. The song is known as [illegible] wealth about. The song is of Whitemana, a beautiful female sleep who has restored him and taught him the song, it is she who instructs a [illegible]. I has become almost like an a ne is through the power which this sleep has transferred to him, he has received from her p it t and m el sleep. The power which every shaman receives from the sleep [illegible] her for his [illegible]. The singers surround [illegible] the stealth about, to which all listen attentively and it is then repeated while I endeavours to dance, being supported around the fire by willing assistants. Then everyone disperses, as being now full daylight. The party then eat I's stomach as well as the two old women who may receive names, with accompanying dances, from this ceremonial.

About 2.45 P.M. on six results the assistant in X's house. [illegible] as it were in [illegible] [illegible] [illegible]

him to imitate their actions, and giving him the necessary power to do so, and at the same time enabling him to instruct the nakl mats; this is the latter's belief, which they are led to believe by the kukusiut. After the song describing his adventures and so forth has been sung sufficiently for the kukusiut to learn it, they have food, provided by X. When the wood cutters return the power is retransferred from the substitute back to X; the nakl mats in the neighbouring houses near the "k i g s" and the alhakets, and are told by their various kukusiut friends what has taken place. That night the carpenters are each allotted their work, after which the kukusiut disperse.

Next morning the carpenters return to X's house where they spend the day at work. Masks are made of all kinds of siut, irrespective of whether X has a ~~sapy~~ story dealing with them, they are more graphic representations of what he has seen through the power within himself. Onus ikals is always made, no paint is used on this mask, the coloured effect being obtained by the different hue of the inner wood, and other siut are shown according to X's volition. At noon food is given to the carpenters and a certain number of kukusiut are called in to share this meal. For two days the carpenters work, then all is ready and that night is the night of qotl m.

The masks are hanging back of the fire, and first the kukusiut take their places, after which the nakl mats are called in. The latter are aware of the masks. First the two women who sang give their dances, and then X, who appears still to be very feeble, and merely stands up between two supporters and goes through the motions of dancing. Three songs are used, which have been learnt by the kukusiut previously, the first tells of Da tsaena and resembles a song used by an a ka I , the second describes the siut above in general terms, while the third deals with X's siut which instructed him. After this part of the ceremony all the kukusiut dance,~~xmdxpaxfsxm~~ one at a time, the nunusi m start the tune of some man, he rises to dance while as many as know the words of his song join the nunusi m in singing it. Each kusiut has two songs, and on this occasion they are both used at some stage of the night, so it is a long ceremony before all have

taken part. Then the aski sets receive their food and depart. As the tohunga are leaving their meal the e nipotlau addresses them in xxx this fashion, "You have done well, oh ye kukusiut, in carrying out this ceremonial so admirably, I thank you. All of you, including you I, must never forget the precepts and example of our fathers, they handed down to us the ceremonial derived from Tezcatlipoca, let us never forget it. Perhaps when we e nipotlaue are dead some of you will become careless and want to alter the ceremonial, do not do so, the proper method is the way we have done it, try no other." Then the people disperse.

The next night is n buaam. First the kukusiut assemble for a rehearsal, no ondjut, of the ceremonials. A mask has been prepared representing a stomach with a gash in it, and this one of the kukusiut wears; it is the power which enters into a and moves him to move his own stomach severes, now it has left him the become visible, i.e. it is aki motamaloaan. When the masks have been adjusted and final arrangements completed, the aski nota are summoned and take their places. First the man wearing the gashed stomach parades through the house, accompanied by two assistants dressing on fine cyat . He moves his face as if in pain, then lies down again and manipulates the mask so that it appears as if the stomach were being ripped. Quauhcuauhtli stands up to explain that this is a strong stut, Quauhtlehuanitl, who frequently allows his stomach to be cut in Tuexcalchaistu, that this stut enstered a calling him to no tlrevise, a stomach . Next comes Nuue Itzalt, the wise man, to whom questions are asked aloft. He sits down behind the man with the mask of the cut stomach, wrinkling his nose and eyebrows as if in deep thought. Representations of Xicuntec and Axexex Z ax Xtelatin take up their places beside him. These three are the powerful stut who protect and superintend the ceremonial of earthly people from their homes aloft. They are the guardians of both kusiut and a ceremonial, because evil once from above, first the a, which is vitally connected with the affairs of stalt m , and then the kusiut. If a man lacks the means or energy to perform a m, he often

used

performs some kusiut ceremonial, kukusiut k, and the name so conferred ceases to be a stalt m name and becomes a kusiut name, as has been the case for example with the name Tsemata, which is now used by David Moody, who obtained it from his grandson Willie Seck. Anulikwuzait began a stream of comments concerning the performers, whom they represent, and their functions. She is a peculiar siut, able to be in many places at the same time, and is the guardian of the Tsemsiuts of every man. There is no established order in which the siut must appear, but the next to emerge is usually Sa n q, who is always guarded as he moves around the fire by several other masked figures. Anulikwuzait explains that the Sa n q is a siut living both on our world and the world above. The a nigutless decide when enough figures have appeared for the night, there are always too many of them for the ceremony to be completed on a single night, and when they choose kaxanima Anulikwuzait asks the people to come again next evening. The postponement often follows the entry of Anulikwuzaitx Sa n q.

The first masked figure to emerge the following evening is the Hao hao, a huge bird with large head and long wings. One of the leading kusiut accompanies the figure as it circles the fire, while the women utter their drone, o nexkwu t . The Hao hao is followed by another, also with its attendant kusiut, and the ceremonial is repeated. Then another and another until four Hao haos have circled the fire. Anulikwuzait explains that this is the Tho hao of the upper regions, and the alk echoes her speech with his own remarks, which are known as kalhalot m. Next appears Alwh lat n m, carrying a mask representing a man. He beats with a stick and his duty is to invite the sa siut to appear to witness the dance of Saiut , Thunder, the powerful siut who will next emerge, and to whom Alwh lat n m acts as alk . He bellows out, "A wholan p siao t uax mtimut di kusiutzt uao wa siut tw ", "Come all ye siut, the kusiut among siut (Saiut) dances." Now comes Saiut , wearing a huge,heavy mask of fearsome countenance. Around the fire he goes, gyrating and contorting in an amazing fashion, while thunder resounds through the house, produced by rattlin sticks in eight holes. Six Saiut circle the fire once and disappears into the qiuata, but presently re-emerges

and once more circles the fire. No one man is sufficiently strong, ~~kx~~ physically, to wear the heavy mask and dance with it more than once, so in the qlusta the mask is transferred to a waiting assistant, and it is this man who carries it on the second appearance. Saiut comes forth for a third circuit of the house, and again for a fourth time, on each occasion a new porter being used, while thunder continues to roll and reverberate through the house. Anulikwuzait does not fail to take advantage of the opportunity to explain to, and impress, the amkl msta. Next emerge together twelve figures wearing masks representing maidens; they are the twelve S xnusax, who play outside Nusqwalwhaista and refuse to allow any man to approach them. With them is S nts, the hermaphrodite, wearing a mask depicting a face that is supposed to be midway in characteristics between that of a man and a woman. When he speaks it is in a peculiar nasalised drawl difficult to describe. As the ~~X~~ S xnusax move around they sing how they refuse to have any intercourse with men. They are under the special guardianship of S nhalotla. Behind them comes ~~Sxxxx~~ S axwax, wearing a mask which depicts an ugly and licentious man; he is clad in a bear skin, under which he carries a partly concelaed stick. He too is a siut whose sole occupation is to hold intercourse with women, which cause blood to flow from the nose and ~~ax~~ genital organs of his victim and she dies. Likewise if he draws forth his stick from under his cloak and points this at a woman, she dies. The twelve S xnusax pretend to be terrified at the appearance of S axwax, tell him to keep his distance, and hurriedly enter the qlusta. Their tormenter completes the circle of the fire and likewise disappears from sight. As always Anulikwuzait explains to the amkl msta who or what the figures represent, and endeavours to impress them in every way. The man chosen to wear the mask of Anulikwuzait is always a person who is eloquent and fluent. More siut follow, X being only limited in their number by the amount of wealth which he wishes to pay ~~xhm~~ to the carpenters for making the masks, but I was unable to collect more informationabout the conclusion. I presume the masks are burnt as is customary.

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1023 The Kwakw s is a bird of the night which, if heard in the daytime presages early death.

1026 A wise father always teaches his s sons the proper procedure for prayer. In the early morning a supplicant should go to the river and scour himself four times with a stone, either a hard water worn pebble or, if it can be obtained, a stone from the stomach of a sea lion such as carpenters use. As he scours himself he should ask S nhalotla to grant him long life, power, success and strength. A person who habitually carries out this ceremonial washing and observes s tzta has a good chance of obtaining s siut .

1027 Kulwhaix is the name applied to a very important ceremonial gathering, such as that which takes place in Nusqwalwhaists at the time that the siut assemble there to greet S nhalotla. A good man, by which is meant a man who observes ceremonial chastity and washing, sometimes dreams that his life ascends to the Kulwhaix in Nusqwalwhaists, the name of the former is derived from that of the latter, where the siut give him various presents. Such a man soon receives those presents in this life. Jim Pollard has had many dreams fulfilled, accordingly he believes. Sometimes a man dreams that he goes aloft for the Kulwhaix, but the siut give him nothing, in this case the man does not have success on this world.

1040 Among the first people despatched to this earth were four brothers, H H mc t, Wa k s, Komokwi , and Alk lal s. They came as eagles and settled at Nuwh lat, the site of the present Manitou Cannery, Kimsquit. Before leaving Nusmata H mc t had asked S nhalotla what they should do for a house on this earth and the kindly deity had promised to provide them with one. The first night the four brothers slept in